FABRICK

PERSPECTIVES

ISSUE 02

CONAIR

Photography by Tristan deBrauwere, Kyra Allen, and Seth Britton

In loving memory of David Turner

artist, advisor, educator, and friend

Thank you for your endless encouragement, dedication, and kindness.

A Note from the Editor

At long last, we are excited to share our second issue of RIT Fabrick's fashion magazine!

This year's theme, Perspectives, is an appreciation of the diverse outlooks united within the fashion sphere. Fashion resonates differently for all who engage with it and draws a unique variety of passionate audiences. At its core, like any form of expression, fashion is a human medium that both creates connection, and facilitates diversion. And what better way to explore fashion than to observe some of its endless perspectives, specifically of those who engage with it?

This issue is a natural departure from our first issue. Our goal with this issue is to delve deeper into the perspectives of different people within the fashion sphere. This issue is densely packed with beautiful photography, in-depth interviews, and fun surprises. From designers, to journalists, to students, we aim to create an accessible means of demystifying the roles people play within fashion.

We hope that this issue will untangle the complexities and intricacies of the fashion sphere and allow for our readers to engage with how fashion and expression can play a role in their lives.

One last note, I would like to thank our wonderful team of designers, photographers, and writers who dedicated so much of their time to make this issue possible. Lastly, Kennedy, our beloved creative director, who is at the heart of this issue, who worked tirelessly to push the bounds of what could be achieved for such a lofty theme, thank you!

And lastly: you, our reader! Thank you so much for supporting RIT Fabrick and coming alongside us on our journey. Enjoy!

Sincerely,
Joy Zeng
Editor-in-Chief

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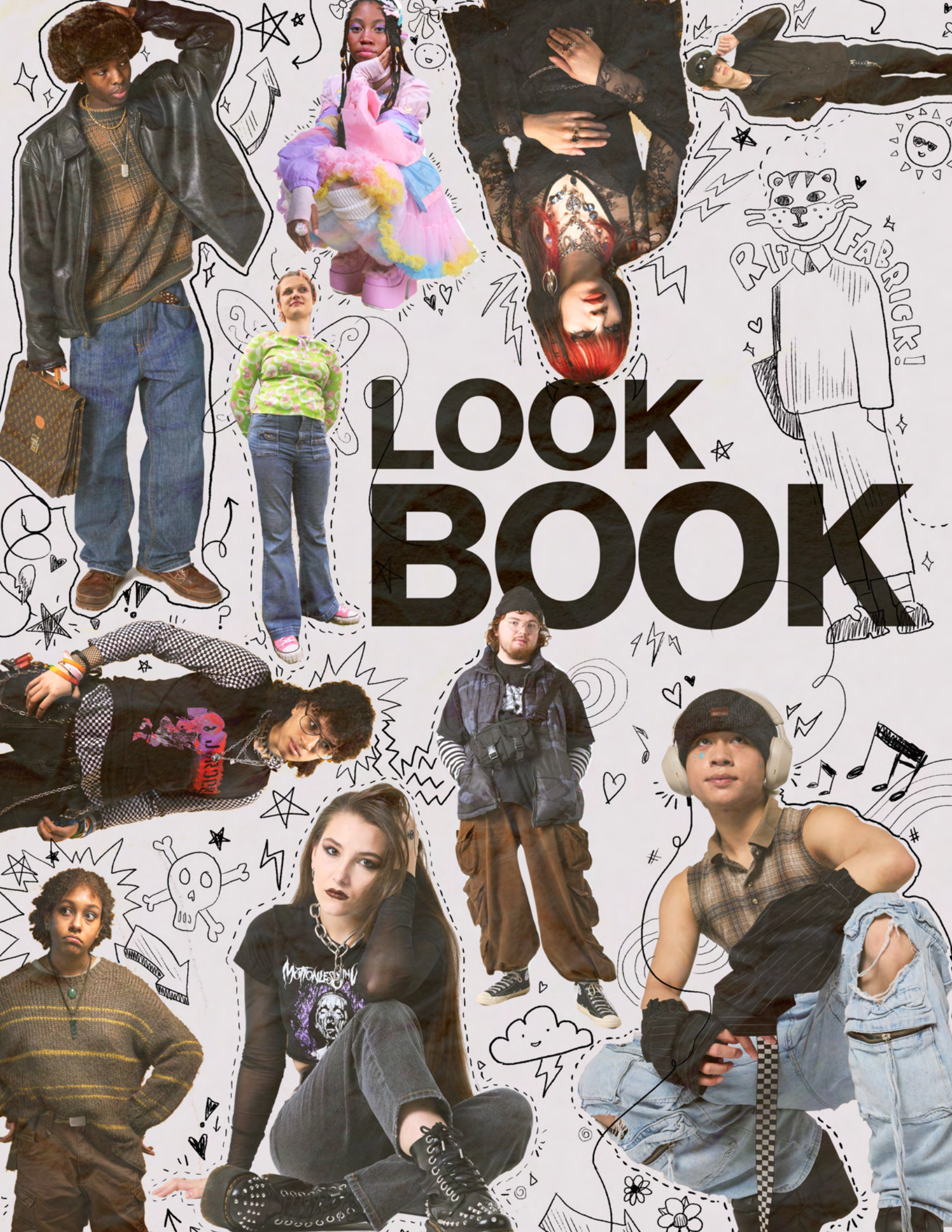
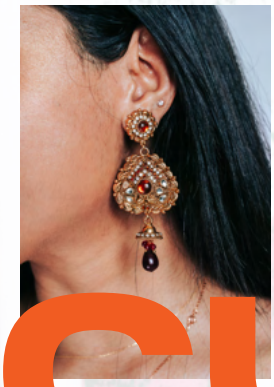
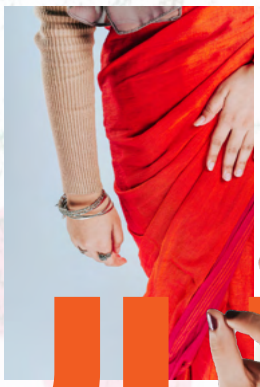

LOOK
BOOK
RIT FABRICK!

GENESEE
Record
DEVIL
BLUES THEME
DAVIE ALLAN & THE ARROWS
JACKIE WILSON
ELVIS PRESLEY

ACAB
GTB
QUESTION

BASSNECTAR





"You can express a lot depending on the saree you wear, so many prints, colors, embroidery. It's versatile and all accommodating."
-Faria Sultana

CULTURED

"It allows me to embrace everything that my parents have taught me and what God has blessed me with."
-Nana Kofi Sarpong

"My gold jewlery is passed down from my grandmas and mom. They're culturally attached to me and ornately showcase my heritage on my body."

-Gabriella Mancuso

CLOTHING

"To me, wearing a chaniya choli gives recognition to the cultural traditions and customs that bring me back to my childhood."

-Esha Shah

"I've been faced with a lot of culture shock ever since moving to the US, but despite that, I stil hold my Malaysian identity very proudly."

-Farhan Suhaime

"Jewelry in Yorùbá culture represents beauty, identification and representation."

-Oluwamumiyo Makindipe

"It is a testament of how far my parents have come to immigrate to a country that doesn't speak their language, and how we have adapted and survived, while still keeping a big part of our culture with us."

-Sam Su

"Wearing and having this kimono makes me feel connected to my family in Japan."

-Avani Higuchi

RIT FABRICK———— FIRST MERCH DROP
HIGH QUALITY SCREEN PRINTED T-SHIRTS
BLACK & WHITE———— DESIGNED 2024

Hailing from Los Angeles, California, Unsound Rags is a multi-faceted clothing brand focusing on the curation of a very specific dark, tattered, and brooding aesthetic. This is achieved through the multiple faces of the brand that include:

Unsound Rags, which encompasses their curation of carefully sourced vintage garments as well as their mainline brand of garments that they produce in LA.

Silver League, their outlet for selling archival designer clothes (with a focus on brands like Helmut Lang, Hussein Chalayan, and Raf Simons).

bldthinner, a new facet for selling tops with graphics made in-house that don't completely fit in with their typical content.

Recently, I was lucky enough to get to interview two of their employees, Quinn and Ty, on a visit to their studio in Downtown Los Angeles and ask them some questions about the brand and the business surrounding it.

Q: Part of the reason Unsound, Silver League, etc. is so successful is because of the aesthetic. Everything is real cohesive and works together. Were those things conscious choices or just a reflection of you all?

A (Quinn): They're very conscious.
(Ty): Also just natural because we are all into the same things.
(Quinn): It's also like over time, especially over the last year...we've been trying to solidify details and now we feel like we're at a place where we can build on top of it all. But those little details are very important and it honestly creates a headache for us in the production process...It's all very conscious.

Q: In the current industry it feels like a brand has to be more than just the clothes. There's a lot more now involving music, art, design, social media, etc. Do you guys place a lot of emphasis on that?

A (Ty): So much. We place as much emphasis on the media outlet as we do with making the actual clothes. Sometimes more. That's something where it's very hands on; everyone is involved, and everyone is supposed to have an idea.
(Quinn): It goes back to taking the personal style and taste of the people who work here and putting that into the product.

Q: And how important would you say in-person engagement with the customer is for a brand?

A (Ty): I think it's important. We would like to try doing more of that stuff but with where everything has been these last couple of years it hasn't been the best time. But it is important to us and there's definitely a side where you want to show a more personable side and actually meet us, hear the way we talk, and know we're not just d*cks. It's good for the customer to see that–to know who you're supporting.

Q: With everything being online, it's so much easier to see what people think of your output. Are you focused on putting out stuff that you like or do you take into account, "Is this going to sell well?", and if it doesn't, do you just scrap it and work with something else?

A (Ty): A good mix.
(Quinn): But we're also trying to develop where it gets to the point where the customer trusts us and our taste. I feel like it's slowly starting to move into more like–we're telling them what's cool and what they should buy. Take the pants that we dropped, the Ruseler cuts; they had a huge rise. Which honestly, I was a little worried about, but it ended up doing really, really well so it's stuff like that where we can kind of push it a little bit.

Q: Does it feel restrictive that you are known mostly for all black and gray designs, and does it hinder the process?

A (Quinn): I think it does.
(Ty): Yeah, sometimes, but I also think that we really do f*ck with black.
(Quinn): It's a stereotype that rings true. We have had some situations where there'll be something we think is really cool but it's just different and doesn't really work. Like we've tried it but it doesn't sell as well. So it can be kind of a bummer sometimes, but honestly, making stuff all black... It could be worse.

Q: What's the process for coming up with a new design? Do you always reference other designers or is it straight from the dome?

A (Quinn): I think it's a mixture of both at this point since we've had and still have such a big archive of stuff. It's really easy to pull things that we really like and reference it.

(Ty): Also I think [it reflects] where we're at personally, and what we wear and what we listen to, like music.

(Quinn): There would be many times where somebody would come in wearing something, like "Oh, we should make that."

(Quinn): So for a lot of the details and stuff, that's going to be more reference-based, but the general ideas come from the personal.

Q: So from start to finish, how long might it take to put out a product? Including initial designs, sampling, manufacturing, etc.

A (Quinn): It takes a long time. We're trying to make it quicker but we do a lot of sampling, we're very sample-heavy. So I'm trying to think with the Tovey [jacket] how long it took...

(Ty): Probably like five months. But with the Q cut [jeans] , that was like a year.

(Quinn): But that was tied into how we were developing a lot of details that now show up in a lot of our stuff, but we had to iron those out.

Q: In recent collections you've mentioned Elliot Evans has done the pattern work. Is this a typical thing and did having someone working exclusively on patterns make the sampling process easier?

A (Quinn): I don't know about easier, but it definitely makes it so that we have a lot more control. Compared to other people we're pretty anal about specific things so it is really nice to have a pattern maker who is on the same page as us. It makes it so you can control the details.

(Ty): Yeah, and he's probably been the biggest resource for us in terms of connecting with factories and those types of resources. We definitely go about things more traditionally than the new age of designers and especially with Elliot, it's a lot quicker to send tech packs, and there's all the details and better communication.

Q: You guys do everything in Los Angeles. How much more expensive is it doing things within the United States and especially within Los Angeles?

A (Quinn): I think it probably is more expensive on the front end but we kind of feel like the pros to that outweigh [the cons], especially for our mainline stuff. Especially being able to be there with them while they're doing it [manufacturing] and point out things because we've had issues even with domestic or LA factories where they mess up something we've told them. Also, more simple but shipping logistics is ridiculous, so it's kind of nice that we don't have to deal with that. We can just go grab the stuff if we need one really quickly cause we need to shoot it tomorrow even while they're doing production.

Q: As someone who has been following the brand for a while, I've seen the constant increase in quality from the first pairs of 1/3 seam reconstructed jeans, to the most recent line where every seam on the inside is fully bias taped. Is this the goal for the future? A constant increase in quality?

A (Quinn): Yeah, trying to keep it the highest quality we can. I mean, we could do it a lot cheaper and faster but that's not why we want to make clothes.

(Ty): It goes back to what we buy and what we wear. We want to produce something that we would spend our own money on especially if it is a high ticket item. We know it's not cheap but it's not supposed to be cheap.

(Quinn): And I mean, honestly, I don't think people know but we try really, really hard to make sure the pricing can be as fair as possible. Even though it's really high, that's because the things that we're making cost a lot of money to make.

(Ty): We're spending as much money as we're getting back. With the pants, though, we want it so every time you put them on you feel very cool, you feel right. That stuff is so much more valuable than having a bunch of random pants.

(Quinn): Also, we're trying to make really high quality pieces so that you can wear them everyday and make them your main pieces.

Q: Earlier you mentioned spending just about as much money as you get back. Is the main source of income from the Unsound part? Mainline? Vintage?

A (Ty): It's totally a mix. Some months, like Black Friday and sale months, the vintage stuff can really cook. And then, like for instance, the ruselers [pants], they just took off. That's why we have our different businesses.

(Quinn): It's more like multiple sources of income working together at the same time to keep up everything.

Q: Lastly, is there any stuff that's especially cool that you are planning on or excited about for the future?

A (Quinn): We got some new sunglasses coming very soon which we are very excited about.

(Ty): We just had our annual end-of-the-year meeting where we were talking about starting to make a YouTube channel, with stuff where you can get to know us.

(Quinn): Yeah. Going back to face-to-face interaction trying to get people more invested in our personal stuff. Also just taking the vintage clothes and developing and taking it more into a more personal direction. We have a few products for mainline planned, we got some more bldthinner product planned. So we're hoping for the next couple months a few items will be put up.

(Ty): And the feeling will be a little bit different, like a shift. **Honestly, even more unsound.**

Thanks again to Quinn and Ty from unsound rags for allowing us to interview them.

Written by Chris Rose
Designed by Robbie Dyson
Photography by Robbie Dyson

OBSESSION WITH LABELING Aesthetics

Getting on the fashion side of TikTok and scrolling through its tags feels like milling about an obscure glossary. Cottagecore, Balletcore, Barbiecore, and endless more to describe highly-specific outfits and aesthetics. These descriptive hashtags have taken over social media with billions of views attributed to those three alone. Now trends are accelerated by media, popularized by the public, and encouraged by brands, entirely bypassing traditional trend pipelines of celebrities and publications. Even though these trends feel like they are deep inside the vacuum of the internet, how we create them and their effects on fashion at large are quite external. Fueled by pop-culture and extensive algorithms, our newfound obsession with classifying what we wear is taking over the fashion zeitgeist for better and worse.

Cottagecore was more than girls in long dresses picking apples and baking bread. Four years ago, fantasies of wide-open spaces and independence were a response to fear and lack of control over our lives during the pandemic. Cottagecore was about escaping COVID-19. Not everyone can drop their entire lives and move to the homestead, but anyone can buy some floor-length florals and a sourdough starter. After this particular obsession, the 2020s has become the decade of the feminine. Balletcore and Plazacore took inspiration from girly NYC elites, with both driven by the rise of independent brands Sandy Liang and Simone Rocha. This theme heightened with the theatrical release of Barbie, a broad celebration of femininity. We all wanted to be dolls, covering ourselves in pink and adorning high heels, as we imagined what "Barbie" meant to us.

Vintage fashion and the twenty-year cycle is nothing new, but how we process nostalgia is. With the advent of streaming, we think of nostalgia in terms of media instead of a longing for our personal past. In the late 2010s, Stranger Things kicked off the 80s and 90s frenzy, but recently the 2000s have taken over the internet in a big way. Mean Girls and Legally Blonde ushered back low rise jeans, glitter, and liberal use of baby blue and pink, whereas TV shows Gossip Girl and Gilmore Girls led consumers to preppy quiet luxury styles inspired by brands like Ralph Lauren and The Row. Even bright children's cartoons and toys came back, inspiring aesthetics like kidcore. Nostalgic "Characters" do not have to befictional; Paris Hilton's escapades inspired the Bimbocore aesthetic, which is unashamed in its sexuality and celebration of the dumb blonde archetype. A pivotal piece of creating these pop-culture oriented aesthetics is the TikTok edit. In these highlight reels, these characters are revered and serve as the ultimate blueprint for the aesthetics they represent.

Now that we're grown up and have the world at our fingertips, we want to play make-believe with our style choices. Who wouldn't want to look like an upper class socialite or a mob wife? But real key is that these classifications of style are rewarded by the world of social media driven by algorithms. If you want to avoid getting buried by the machine overlords, you must squeeze yourself into one of the prescribed boxes. The hashtags are simple and repeatable, allowing for high search engine optimization and visibility. The styles themselves have clear guidelines with troves of inspiration and examples, making them easy to understand in six seconds or less. These techniques allow for wildfire virality as everyone tries to get in on a trend for themselves. In a world that makes less sense everyday, these hashtags and get-ready-with-me's feel silly and inconsequential in the best way possible. All this noise can be annoying at times, but it's ultimately harmless. While an outsider looking in might not feel strongly about these things, opinion within communities is more murky. When we asked our peers about their thoughts on these new trends, opinions were quite mixed.

Many were just happy to see people having fun through experimentation with new pieces. A unique characteristic of these trends is that they're largely decentralized, letting people interpret them in a way that suits them personally. Inside Barbiecore, some interpreted the trend with a personal twist reflecting their style and hobbies, while others took specifics from the different Barbie incarnations. Others cited how the easy to search terms provided a springboard for their personal fashion, as well as introducing them to styles they may not have known about otherwise. Most people responded with a more neutral tone, but the overwhelmingly positive ones use these trends to express creativity, having fun with Pinterest boards and fit-pics.

However even in the neutral opinions, responses had a negative tilt. Multiple cited homogenization of fashion and the triviality of coming up with arbitrary labels for styles as definite drawbacks. But the ultimate killer is the rapid acceleration of the trend cycle and its implications, especially regarding fast-fashion related environmental damage. Peers felt Instagram and TikTok algorithms lead to gross overconsumption by making them feel like they must "fit in" to an aesthetic and rebuild entire wardrobes, leading to massive online orders from cheap fast-fashion websites like Shein and Temu, who are known for poor quality pieces, sweatshop labor, and being detrimental to the planet. That same pressure leads to people putting complex concepts into two-dimensional boxes, discouraging them from finding personal styles and encouraging total adherence to a hashtag. It's strange that in a world becoming so personalized, we still like to put style into cookie cutter boxes. All of these choices and keywords and rules leave the average person wondering, why? Do we have to classify someone wearing pink as "barbiecore" or an Arc'teryx jacket as "gorpcore?" Even though the vanity of it all is quite fun, the pressure to fit yourself into a box just keeps growing and even though social media promised freedom from labels, it just seems to enforce them.

WANNA BE MORE LIKE CHER FROM CLUELESS?

Make getting dressed in the morning fun by rolling out of bed and into the perfect outfit! You don't have to be rich to take inspiration from Cher's creative closet; you can be all that and a bag of chips!

Tip #1
AIM FOR A VERSATILE CLOSET

When shopping, always buy clothes that can be worn in many different ways. Also, it may sound controversial, but look for unique cuts and textures. You might call me totally buggin', but it's so much easier to layer special pieces together without coming off as ensemble-y challenged.

Tip #2
ALWAYS ACCESSORIZE!

The little details matter! Incorporating little things to your outfits can make them complex and exciting! Think lace, pins, jewelry, belts, hats, or cool shoes. After all, the formula for an interesting outfit is layers + textures + accessories. I'd never be caught dead in public with a look that wasn't tied together by a _____.

Tip #3:
CATALOG YOUR FAVORITE OUTFITS

Getting dressed in the morning doesn't have to be boring! You might not have Cher's computer generated walk-in closet, but you can have a DIY version! Just take pictures of your best outfits and keep them in a designated folder. When you feel stuck, check there for a look you could put a different spin on. Promise you won't look like a full on Monet!

Tip #4:
WEAR THE "WRONG" THING

Fashion is supposed to be fun! Practice making outfits with the same pieces by wearing them creatively. That could mean pinned up, upside down, asymmetrically- anything that qualifies as "wrong". You think I'm going to let some fashion victims get in the way of my fabulous outfit? Oh, as if!

Don't be totally clueless, use these fashion tips and dressing yourself will become a forumla! You can work any pieces together if you style it right. Again, fashion is supposed to be fun! Get inspired by the fashion around you and try various things. To get ideas: make moodboards, style "weird" pieces, take inspiration from your friends, and challenge yourself to rework a past look in a completely different way. You'll have iconic outfits like Cher in no time!

The Music

Answer these questions for a famous album that represents YOU!

I have to plan my outfits out before the week begins. Picking an outfit at the last minute is so stressful!

YES → Not a lot of color in my wardrobe, black just resonates with me!

NO → I don't need fashion inspo to look up to, I dance to the beat of my own drum!

Not a lot of color in my wardrobe, black just resonates with me!

YES → Accessories make the outfit, I can't leave home without jewelry!

NO → Who needs sleep? Staying up is totally in!

I don't need fashion inspo to look up to, I dance to the beat of my own drum!

YES → Who needs sleep? Staying up is totally in!

NO → Do you think what people wear reflects their personalities?

Accessories make the outfit, I can't leave home without jewelry!

YES → Fall's the best season, I finally get to layer my outfits again!

NO → Are you comfortable with taking daring fashion risks?

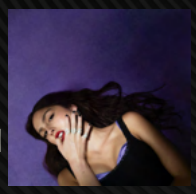
Who needs sleep? Staying up is totally in!

YES → Are you comfortable with taking daring fashion risks?

NO → Do you think what people wear reflects their personalities?

Fall's the best season, I finally get to layer my outfits again!

YES → Calling our all-American b*tch*s! Just like Olivia, you have an angsty and dramatic nature people live for, sharing similar flair and personality to "GUTS". Gossip? Yes please! Your vibe reads hot, classy, and a little bit of a rockstar angst and intimidation, and it's a vibe people can't ignore!

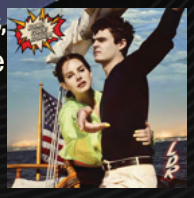


NO → Time will see YOU realign, with "Diamond Eyes" by Deftones! You're grunge and edgy, but in a totally sexy way, so check in with your social circle; you could totally have a secret admirer in your midst who's just too scared of you to confess to you how cool they think you are!

Are you comfortable with taking daring fashion risks?

YES → Time will see YOU realign, with "Diamond Eyes" by Deftones! You're grunge and edgy, but in a totally sexy way, so check in with your social circle; you could totally have a secret admirer in your midst who's just too scared of you to confess to you how cool they think you are!

NO → To all our dreamers, if you vibe with the wistful and airy energy, Lana Del Rey's "Norman F@$#*! Rockwell" is your go-to! Like the album's melancholic tone, your personality exudes a sense of longing and mystery that people can't help but be drawn to.



Do you think what people wear reflects their personalities?

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YES → Calling our all-American b*tch*s! Just like Olivia, you have an angsty and dramatic nature people live for, sharing similar flair and personality to "GUTS". Gossip? Yes please! Your vibe reads hot, classy, and a little bit of a rockstar angst and intimidation, and it's a vibe people can't ignore!

Album Quiz

Written by Declan McHale and Gaby Douzet
Designed by Gaby Douzet

Start Here!!

There may be rules to what you can wear and when to wear it, but rules are meant to be broken!

NO

One of my dreams is to attend a designer fashion show IRL!!

YES

NO

YES

Stripes, plaid, and polka dots are a staple to my closet; I'm not myself without some patterned clothing!

NO

YES

I can't decide on denim! I think baggy jeans are totally the move!

YES

NO

The fit's fire but it's cold out, I should probably put a coat on.

YES

NO

YES

I love thrifting. I try to have my closet as vintage as possible!

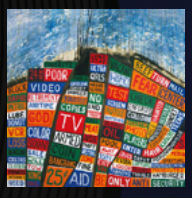
NO

I love having an opportunity to get dressed up and fancy!

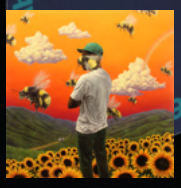
YES

NO

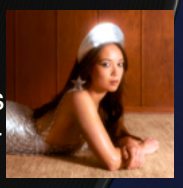
2 + 2 = "Hail to the Thief" by Radiohead! This means you're an enigmatic and artistic soul, diving deep into the band's sonic universe. You're the embodiment of cool with a taste for all things dark and devastating and with an open mind that loves exploring niche and underground media.



Will we see you again if we tell you your album is "Flower Boy" by Tyler, the Creator? It very much matches your laid-back, mellow groove. With its chill and relaxed tunes, this album perfectly captures your easy-going and calming vibes that people can't help wanting to be around. ;)



For the dreamers and hopeless romantics! Laufey's "Bewitched" is your perfect match if you're all about the romantic and magical side of life. With its enchanting and flirtatiously playful jazz melodies, this album should resonate deeply with you.



Which Brand Matches Your

STAR SIGN?

What's up Capricorns? Sixth Dimension's designs are avant-garde and will compliment your organized, go-getter attitude! Your ambition and resilience creates a harmonious connection, appealing to Capricorns seeking both style and substance!

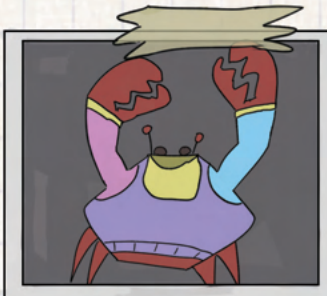
How's it hangin', Aquarians? MINGA's unconventional designs will perfectly suit your innovative and diverse nature, and embraces independence and quirkiness! They craft forward-thinking creations and socially conscious designs that will resonate with your healing and caring tendencies!

Hey Pisces! The Hippie Shake's dreamy vibe speaks directly to your imaginative and artistic nature. With its ethereal designs and free-spirited aesthetic, The Hippie Shake provides the perfect outlet for boundless imagination and intuitive insights!

For you Aries, C'EST NOUS's bold and daring designs are tailor-made for your fearless and confident personality. Embracing their adventurous spirit, the brand's edgy styles empower Aries to express themselves boldly and authentically, making a statement wherever they go.

What's up Tauruses! Selkie's timeless elegance, with its understated nature motifs, perfectly suits your calm, artsy Taurus self. Its meticulous craftsmanship and connection to the natural world totally resonates with your appreciation for quality and artistic expression!

Hey Geminis! Your fun-loving and expressive side could resonate with the bold and attention grabbing designs of Cool Shirtz. Your ability to switch between different styles and moods (in your classic two-faced nature) will find a match with the brand's quirky and playful aesthetic!



Ciao, Cancers! Teddy Fresh's cozy and nostalgic aesthetic will deeply resonate with your nurturing personality, providing comfort and familiarity. Its designs evoke a sense of warmth and emotional connection, aligning perfectly with your intuitive nature.

S'up Leos! We all know you Leos love being treated like royalty, and Djerf Avenue's glamorous and statement-making styles are perfect for making you feel like a queen! Your love for attention and luxury may go unnoticed, but Djerf Avenue won't!

What's up Virgos? jOONIVERSE LAB's meticulous attention to detail resonates with your analytical nature. The brand's dedication to perfection aligns wonderfully with Virgo's desire for excellence, making it a reliable choice for those who value quality and precision.

With nothing but great options, Finesse will totally put your Libra indecision at bay! Finesse's orderly presentation suits Libra's love for beauty and refinement, providing a balanced choice for their level-headed nature. It's a star-crossed match!

Hey Scorpios! The Ragged Priest's edgy and rebellious vibe speaks directly to your intense and passionate nature. With a desire to stand out and make a statement, you'll totally relate to the brand's bold styles and unconventional designs!

For you Sagittarius, Hammies adventurous and free-spirited designs reflect your love for exploration. Hammies sociable appeal and vibrant styles cater to the outgoing and adventurous spirit of the Sagittarius, making it a go-to choice for a social butterfly like you <3!

What's Your School Bag??

Answer these fashion and personality based questions and we'll guess what kind of bag YOU use for school! (Remember to keep track of your answers on a seperate piece of paper)

Written & Designed by Gaby Douzet

Morning drink of choice?

A. Coffee
B. Tea
C. Monster/Celsuis
D. Hard liquor in a flask.
E. Just water
F. Milk

Favorite RIT dining hall?

A. Brick City
B. Artesano's
C. Ritz
D. Midnight Oil
E. Crossroads
F. Commons

Do you think you're an attention seeker?

A. Being presentable's important to me.
B. I want to be noticed, but for the right things, u know?
C. Hard no, attention's scary.
D. What can I sayyyyyy, I like being admired.
E. IDGAF!
F. I act like I don't like getting, attention but I secretly do ;)

What's more important: style or practicality?

A. Sacrifices need to be made for fashion.
B. Best of both worlds, if u can have it.
C. I'll prioritize praticality, but I don't wanna sacrifice looks.
D. I'll make it practical.
E. Why not both? I have a very practical style any way.
F. Practicality, all the way.

How would you describe your fashion sense?

A. Classy and well-dressed
B. Pinterest is my religion.
C. If I had to narrow down to one, streetwear?
D. Something in the Punk/ Goth/ Alt spetrum.
E. Athleisure.
F. I care more about feeling comfortable, idk what the word for that is.

Winter or Summer?

A. Summer, plz god I hate seasonal depression.
B. Big fan of transitional seasons, 60-70 degree weather's elite.
C. Summer, because there's no school lol.
D. Winter, kinda controversial.
E. There's something to look forward to in every season.
F. I don't care :p

Scarf or Beanie?

A. A big chunky scarf.
B. A scarf I knitted myself <3
C. Neither, just get a coat with a hood?
D. Scarf, because it's hard to wear a hat with head-phones/ some hairstyles.
E. Beanie.
F. Scarves and hats are for the weak.

What shoes do you yearn for?

A. Tabis
B. something Doc Martens, like boots or Mary Janes.
C. Jordans
D. Demonias
E. Adidias Sambas
F. New Balance sneakers

What's your "girl dinner"?

A. Dining hall pizza, or dominoes.
B. Dicrowaved nuggets.
C. Buttered noodles.
D. Whatever I find in the fridge, I figure it out.
E. Ramen.
F. Velveeta/ Kraft mac & cheese.

Skateboard, Rollerskates, or Scooter?

A. None, they all scare me.
B. I have a skateboard, but it's mostly for transportation.
C. Roller Blades.
D. Scooter.
E. I'm in the Skate Club discord.

IF YOUR ANSWERED MOSTLY

A = Tote bags (Longchamp, Leather totes, High-end Canvas totes)
B = Kanken/ other Fjallraven bags
C = Classic backpacks (Herschel, Jansport, etc.)
D = Messenger Bags
E = Outdoor/ Hiking/ NorthFace/ Patagonia Backpack
F = RIT-branded backpack

Suhail Sarhawat's brand, Garuda, is enigmatic.

In some circles it's revered as one of the best current techwear brands. Combining unique construction methods and oversized silhouettes with durable fabrics and technical details, Garuda has captured the hearts and attention of tech and utility enthusiasts around the world. But it's also not really techwear. Suhail describes it:

"I think a lot of people do this thing to, you know, mentally quantify and judge things where you need to be able to categorize it to be able to compare it to other things and determine how good or bad it is. So, I guess we get thrown into the techwear box. But when we approach the work we strictly think of it as workwear. We're strictly designing a product that we want people to wear every day."

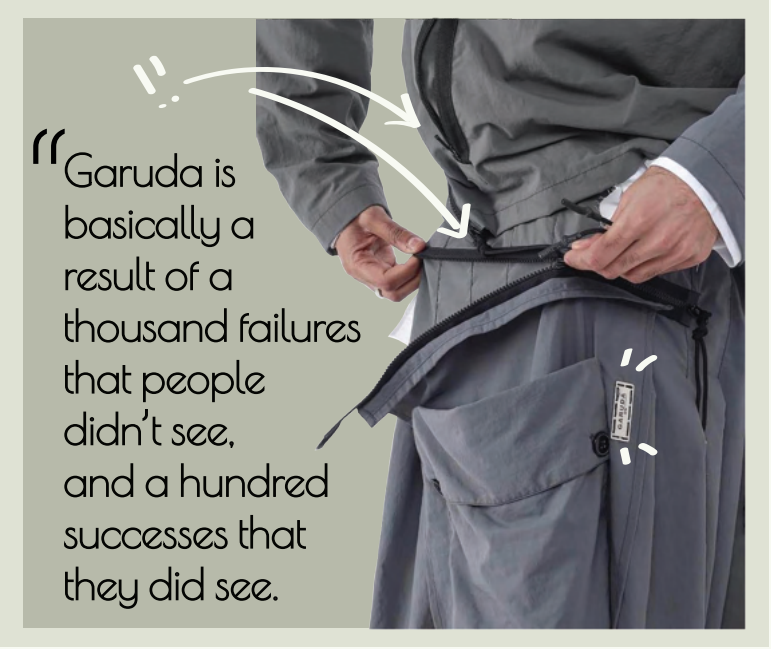
To label Garuda as purely techwear is a disservice to what they've crafted over years. It has a lot in common with techwear, but the world their products inhabit is different from the futuristic one typically associated with techwear. Garuda is workwear for the present moment.

Interview and Transcript By Edward Elliott
Designed By Trinity Steinhiber

SUHAIL OF GARUDA

In talking with Suhail, this theme came up over and over. Garuda is a love letter to the present moment. When I asked about the design process, Suhail talked about the present. "It just comes back to how I have very little interest in the past or future. Staying in the moment is super important in my life in general and I approach design the same way."

This is what separates Garuda from techwear. They don't look to the future, imagining some hyperreal prediction of what workwear could look like someday. It's not about looking to the past like some avant garde brands will do, copying aspects of history and reworking and reordering them into something new. It's about what the world looks like right now, and making workwear that reflects it. "We're looking at a lot of things that are going on around us, and we don't mean going around fashion industry wise because we rarely pay attention to that stuff, but for example, the house across the road is getting renovated and the guy who's doing the tiling for the house is rolling up his pants in this particular way and they're falling in this particular way, so it's a lot of these real world references as well."



So much of the process is about observation, finding beauty in the mundane. The picture Suhail paints of Garuda's work space and style also reflects this sort of divine enjoyment of living in the moment. The design team is constantly trying new things, failing, moving on, coming back to old ideas and trying them again.

It's a process that changes constantly. Now with eight years of brand archive to look back on, it's never been more interesting or easier for them to fall into a groove. Every new idea can be combined with old ones from the past and improved and remixed to ever greater heights.

It's a process of branching off and layering new ideas on top of old failures and successes, like paint on the wall of an old house. "It's about iteration, and it all comes back to the key focus of the brand, which is for us to challenge ourselves as designers. So when you're doing that, you're constantly learning new tricks or skills which you can incorporate into a product that you might have put out five years ago and just make it better."

The design process in any art-based industry is always about iteration and learning from failures, but not everyone gets to do it in the kind of close-knit company environment Suhail describes: "For a few years it was just two of us working, and then another person joined and it kept going and going and now the team is ten people. The production team is six people, and the design, marketing, and admin team is four people."

Ten people in total, all production in house. Being such a close group allows the Garuda team to have a unique workflow. They bounce ideas off of each other, search for innovative new methods, and bring their visions to life in record time, sometimes as little as eight hours from conception to working prototype.

Garuda has also had some forays into products that couldn't necessarily be produced in house. I asked about how they go about finding suppliers for hard to access materials, "We're just super ADHD about this sh*t," he responds, "We'll just google the sh*t out of it and find someone eventually."

One of Garuda's most iconic products is their 3D printed hexagon glasses. It was one of their first non-fabric products. "Initially the glasses came out of the failure of a different project," Suhail says, "We were trying to see if we could 3D print a shoe. We realized that most 3D printing technology like the ones you use at home are completely unreliable for a product that needs to be durable like a shoe. So we did get some quotations on if we were to try and produce a shoe using the highest end of 3D printing that a company like New Balance or Adidas uses to 3D print the soles on shoes. For example, how much that would cost? And it was like a ridiculous quote, because of the amount of material required, the amount of time required, and then we were like, well, now that we've done all this research into 3D printing, what's a product that we actually can 3D print reliably? And we realized that glasses would be really simple and not super expensive. Honestly I think we went from having the idea that we could make glasses to sending the file for 3D printing in like an hour and a half."

Their closeness, combined with the use of new technologies like CLO3D, is what allows them to work so quickly. "My assistant designer, I hired him entirely on the premise that he's ridiculously good at CLO," Suhail explained. "His patternmaking knowledge is just graduate level, as you would expect, but he's ridiculously fast with the software and knows all the shortcuts.So I can sit there and explain the pattern to him, give him all the measurements, and within an hour we have a usable pattern that we can get printed and then we can sample straight away."

CLO3D is a software that allows the user to create 3D models of garments and easily turn them into patterns. It mimics fabric physics, allowing you to see how the finished article will look without spending hours making full scale models. Built-in tools even allow you to fully grade a pattern for production in different sizes. But despite the power it can wield, it's not yet widely used in the industry. "All these organizations are using it as maybe creating mockups to visualize ideas," Suhail says. "They haven't fully understood the power of how quickly you can create a pattern and grade it yet. Because there are a few extra steps involved in grading. You can do half the grading in CLO itself, and then you have to do the other half in illustrator. A lot of people haven't figured out the full workflow yet, so that's why it hasn't become an industry standard yet."

Suhail offers some wisdom, "My advice to you as someone who's a student is that you should learn to be good at CLO, because in five to ten years if you're amazing at CLO, it will just make your life easier in terms of employment."

There's always going to be a lag between new technology being developed and becoming widely adopted on an industry level. Suhail himself never went to fashion school, only attending one semester of college for international business and marketing, switching into that major from industrial design. Creating Garuda has been all trial and error.

"Every process we use internally in the brand is a pure result of me having failed to do it every other way, so this was the most obvious way after that," he says. "Garuda is basically a result of a thousand failures that people didn't see, and a hundred successes that they did see."

And even now, eight years later, the brand is nowhere near its final form. Garuda's evolution is already partially planned out. The brand's world is set to be built, expanding from just clothing into every type of product, and eventually one day landing on architecture.

"The reason I applied to college for industrial design was actually because I failed my physics paper and couldn't get into architecture. Architecture was actually my first thing that I wanted to do. So my goal is to eventually reverse-Virgil [Abloh] it. You know, where he started in architecture and moved into fashion, I'm just trying to do the reverse order. The goal is to eventually get to architecture and do everything else on the way."

I couldn't be more excited to watch this evolution. I can't wait to one day see a full Garuda Gesamtkunstwerk in Architectural Digest, every piece inside fleshing out the world of Garuda into a full story.

I asked Suhail if he has any closing words of advice for young creatives: "Sometimes it's super tempting to put out perfect product.," he says, "I used be like that, like this thing has to be perfect before I put it out. But progress is a lot more valuable than perfection."

Perfectionism is a common struggle, but the only way to really improve is to make things that aren't perfect. The value of progress captures the spirit of Garuda: A focus on the present, building over and over on the experiences of the past.

Garuda Garuda Garuda

Upcycling

Christopher Rose [writing, clothing]
Robbie Dyson [photography]
Gabrielle Pantel [design]

Goals:

- Archive informed research and learning
- Designer without a premium
- Exploration of minimum waste
- Ill-fitting garments reborn into staple pieces
- Rugged, lived-in, bleak

50/50 Button-Up
Reference: Greg Lauren 50/50 Studio Shirt
Materials: Vintage black flannel, military surplus sweatshirt, vintage cigarette t-shirt

Extended Multi Jacket
Reference: Raf Simons Virginia Creeper Double Blazer
Materials: Dickies insulated button-up vintage blazer

Smoker's Sweatshirt
Reference: Comme des Garçons Zip Up shortsleeve
Materials: Military Surplus Sweatshirt, Zippers

Cummerbund Jeans
Reference: Dior Homme cummerbund jeans
Materials: Vintage Levi's, vintage Wranglers, satin

article by victoria smith-colon | designed by trinity steinhilber | photos by sofia scaravillo | pa olivia samuels

Fresh.

models: kai (left) and shunakar shiv (right)

When looking around at those around you, what do you see? How would you categorize them? Where do these categories come from? Fashion at its root is a form of expression. This can appear through the spectrum of styles with combinations of maximalism and minimalism. With endless choices at your fingertips, fashion can be welded into spectacular outfits representing personalities and groups, and making one's confidence grow.

This is the case on all sides of the fashion spectrum, it is what brings us together as a community. Although there are a few differences when it comes to these groups. Maximalism and minimalism have defining features that can contradict one another. There are differences in textile, color, and accessorization. While one side sees it a necessity to layer garments to create a fabulous outfit, the other side argues that simplicity is key. Yet in their own ways, they are actually highlighting parts of their personality. An outfit can showcase a certain aura that others may not recognize based on first impressions. As such, during the transition from teenager to adulthood, many of us gravitate towards particular styles to help us explore and explain who we truly are inside.

We asked some students from RIT about their style and they had some intriguing answers:

When looking for your next piece, what elements always draw your eye?

Kai: The main things I look for when I'm shopping are: color, good quality fabrics/materials, and interesting silhouettes (or classic ones done better).

What attracts you to minimalism? In what way does your style reflect your life? Kai: I'm drawn to minimalism because I can highlight the clothes and designers I love in a concise way. It also serves as a good base for accessorizing, which to me is one of the most important parts of our outfit. I'd say I'm a pretty creative person and I feel my style really reflects that. I like wearing unique and one of a kind pieces, which is why I thrift and make my own accessories.

When putting together an outfit, what rules do yout follow?

Kai: I normally dress how I feel and recently have started dressing with the seasons. I like mixing neutrals and "breaking fashion rules" because ultimately fashion is just another way to be creative and have fun.

When looking for your next piece, what elements always draw your eye? Shubankar: I always look for some color and fitting when I shop. I've found clothes always fit weird on me so fit is th I love minimalism for how simple and easy it is for me. I'm very careless with my things so having less on me means I'll lose less. I do adore people who can pull off maximalism because it truly seems amazing how well so many parts come together.

What attracts you to minimalism? In what way does your style reflect your life? Shubankar: I love minimalism for how simple and easy it is for me. I'm very careless with my things so having less on me means I'll lose less. I do adore people who can pull off maximalism because it truly seems amazing how well so many parts come together

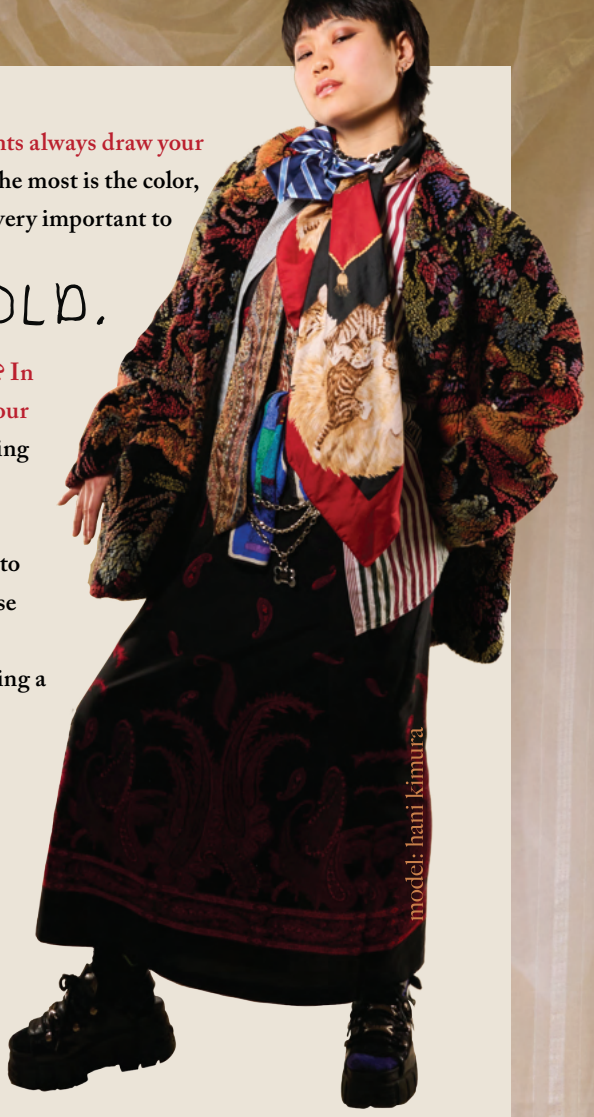
When putting together an outfit, what rules do you follow?

Shubankar: When I curate outfits I always make sure I stay a little outside my comfort zone. So a color I wouldn't wear or a shoe I haven't worn a lot.

When looking for your next piece, what elements always draw your eye? Maddy: The element that draws my eyes the most is the color, and if there is anything, with lettering, font is very important to me, I like everything to be BIG and BOLD.

What attracts you to maximalism? In what way does your style reflect your life? Maddy: Layering and wearing as many accessories as possible is what attracts me the most. I'm always thinking what else can I add to make it POP. It reflects my life because my mother and my brother are really into fashion, and being from New York City, having a lot of accessories is essential.

When putting together an outfit, what rules do you follow? Maddy: To make sure I have more than three colors on!



model: hani kimura

When looking for your next piece, what elements always draw your eye?

Hani: When it's something that I don't already own, I want it. No bellbottoms? I'm looking for them. I want to wear stuff that feels good - the texture, color, and pattern. I once reviewed every article in a thrift with a cheetah print pattern. It's about what lights my brain up! I love being surprised.

What attracts you to maximalism? In what way does your style reflect your life?

Hani: I think what really appeals is the little detailing - creating a cohesive yet somewhat chaotic outfit. I'm all about self expression, I feel different every day. I am everything and nothing all the time!! Cheesy kinda, but true.

When putting together an outfit, what rules do you follow

Hani: Gotta match a bottom article to the top somehow! Socks to tie, shoes to shirt, pants to hat. Always makes for easy cohesion <3

At first glance, we may not see what the extreme maximalist and extreme minimalist have in common, but it is the love for expression that counts. In reality almost everyone has a little bit of both within themselves. We all crave simplicity sometimes, and other times find beauty in excess. At the end of the day the labels don't really matter. A unique style that reflects an inner world can't be categorized so neatly.

MAXIM

model: maddy rosado

ODUNAYO "AYO" OJO

FASHION ROADMAN

Odunayo "Ayo" Ojo's start in the fashion world was very different from most. While working his first day in a new job moving furniture, he met an interesting woman with her own fashion brand. They immediately hit it off, talking for an hour about everything. She invited him to dinner to continue the conversation and by the end of the night, Ayo had his first internship secured. Working for a London designer brand without any prior experience was a whirlwind.

"I was arranging patterns and then going to Saville Row to get button suppliers and fabrics and then going to different parts of East London to get zips and talk to the zip suppliers. And then the next week I'm posting a fashion show at the Saatchi Gallery. It was all over the place. It was literally insane."

With the door to the fashion world opened, he took every opportunity he could, working in every facet of fashion, before eventually realizing that journalism was where he felt most comfortable. In 2018 he started a youtube channel, "Fashion Roadman" to fill the gaps he had noticed in fashion related content online and cover fashion news and history in an accessible way for a new generation eager to learn. He explains, **"How I like to say it is: in the day I write articles, and at night I make videos."**

When people think of the fashion industry, they often picture excitement and adventure. I asked Ayo to share some of the adventures he's been able to have through journalism.

"I saved up a few hundred pounds and I booked the next flight to Milan during Milan Fashion Week," he says, **"And I had no plan, literally no plan, no invites, nothing. Just seeing if I could make something happen."**

"And I have these few friends who work for NSS magazine. It's like one of the biggest fashion magazines in Italy. And Francesca and Lorenzo were working there, who were two people that I just knew from online. Then I was like, 'oh, it'd be great to meet you guys now that I'm in Italy.' "

"And we went for a few snacks, a few drinks. And then one of them was like, 'oh yeah, by the way, my editor really likes [you]. You should speak to him.' And then when I spoke to his editor, his editor was like, 'oh, we'd really love for you to cover the Moncler show.' And I was like, how is this happening? But everything just kind of worked out so randomly. I feel like that's how my life has kind of been."

To break into the industry and get to where Ayo is now takes a lot of luck. But luck without work behind it means nothing. It's about taking chances, taking full advantage of any opportunity you're given, and preparing well enough that when luck strikes, you're ready.

"Even though it is kind of luck, you have to put yourself in situations to be lucky," Ayo says, **"Because if I didn't go to Milan, it wouldn't have happened. I just kind of went to Milan on random faith that something would happen. And since then I've kind of worked with NSS on different projects and done so many things. I took a chance on myself and then was able to cover the Moncler show, which was insane. I was in the same booth with a lot of people I'd only seen on TV. I was beside people like Pharrell Williams and Salehe Bembury. So strange."**

Last year, Ayo graduated from Central Saint Martins (CSM) with a master's in fashion journalism. While studying, he had to turn down a lot of these types of random opportunities to focus on school. But for him, the opportunity to improve writing skills, learn history, and have access to all of CSM's resources was more than worth it.

In particular, having access to their incredible library and fashion archive was invaluable. So much of fashion is self referential, so having a deep understanding of the history is important for a journalist. If you don't recognize the references a designer says they're trying to make, it's impossible to accurately report on their work.

"Something that I learned at CSM a lot was that designers make things up," Ayo says, **"Designers say things that make them look better in their narrative. So it's really like uncovering, is this true? Is this not true? Does this make sense? Does this not make sense? And you can't really know that unless you're really educated on fashion history."**

This is a big part of what Ayo tries to do with his YouTube channel and his work. Not everyone has the context required to break down a show, understanding both what the designer meant, and the broader cultural context around it. His YouTube channel was built in part to fill that gap in online fashion content, giving a deeper understanding and context of current events in an accessible way to people without access to a massive library like the one at CSM.

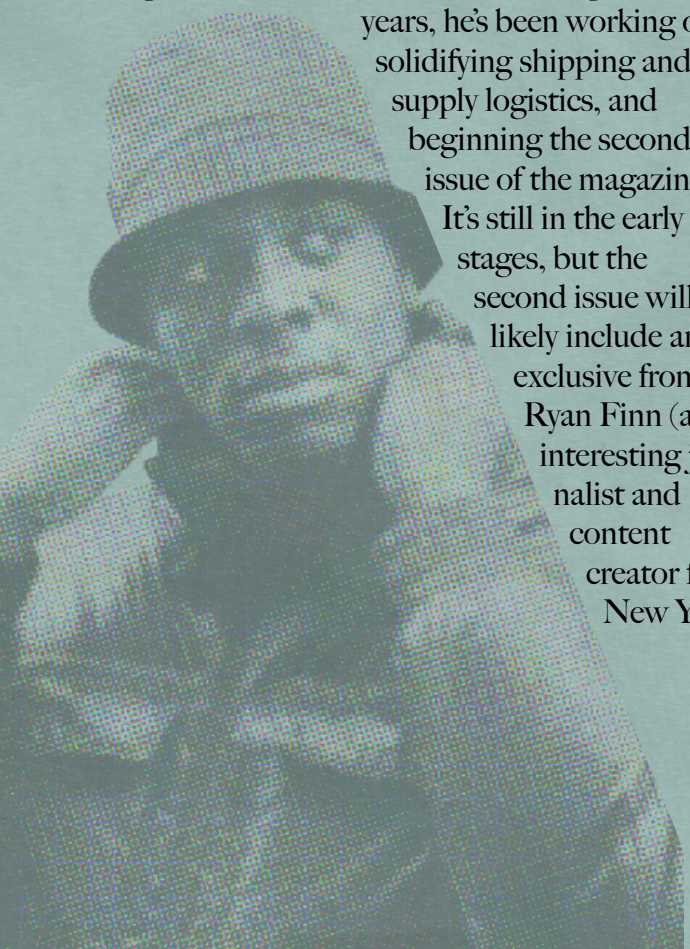
His work is also far from the only good source of information online. He recommends certain other online fashion resources:

"There's a website called Archive PDF. And they also have a really good Instagram. They actually scan a lot of really old magazines, like Japanese magazines, European magazines.

They scan books like Raf Simons' Redux, which is such a rare book, you can't even find it. And if you found it, it would probably be like 500 euros or something insane like that. But I actually read that whole book online through Archive PDF."

In fact, right now something of a renaissance is beginning in fashion journalism, especially in magazines. For a long time now, fashion magazines that used to be subversive and interesting have been becoming more and more commercial. Fans of the genre who hunger for more thoughtful material are turning elsewhere, or creating their own.

"I think there's a resurgence of new magazines now, like New Currency magazine. There's magazines like my magazine, there's little fanzines that are kind of recreating fashion in the way that we used to see it before, and uncovering these really interesting stories again. So I think a lot of these [larger] magazines are going to fizzle out and then there's going to be a new era of magazines that sort of tell those interesting stories again." One of those magazines happens to be Ayo's own: The Fashion Archive magazine. Started from frustration with the current offerings in magazines, Ayo aims to tell interesting stories and give readers a deeper look into topics from around fashion. For the past few years, he's been working on solidifying shipping and supply logistics, and beginning the second issue of the magazine. It's still in the early stages, but the second issue will likely include an exclusive from Ryan Finn (an interesting journalist and content creator from New York) and a story delving deep into the world of perfume, from manufacturers and designers to collectors and enthusiasts. Many other yet to be announced articles and features are in the works.



There's a lot for a contemporary magazine to talk about. Even though many people regard the 80s and 90s as the golden age of fashion, Ayo doesn't see it that way. **"I think sometimes we have a hard time appreciating how good fashion is now because we're living in it"** he says, **"We'll look back on it like 'that John Galliano show was insane,' or you know, that Rick Owens show. I think when designers like Rick Owens stop designing, they're going to write books about Rick Owens. They're going to make documentaries about Rick Owens's life. So I think there are designers right now that we're going to respect on the same level of 90s designers that we respect. I think just now, people expect good fashion from the big houses, and that's not going to happen."**

Things have changed a lot since the 90s, but there's by no means a deficit of talent or interesting shows. You just have to know where to look, which is where good journalism and small magazines come in. It seems like a paradox in some ways. A large brand with millions in revenue behind them has the resources and the money to take risks and do whatever crazy things they want without worrying about going under, yet the brands and studios doing the most subversive things are always the ones who are one bad collection away from going bankrupt. **"I think the best ideas come from restriction because you have to work around the restriction. Whereas I think when you just have too many resources you kind of just get carried away and you can kind of just get by not really having many good ideas because you just have loads of money. You can make an insane show even if the clothes aren't great."** In this way, you can't really judge a small brand and a large luxury brand the same.

This is also part of the way Ayo writes about fashion. **"I don't really expect innovation from a brand like say Louis Vuitton, because Louis Vuitton's audience is so wide,"** he says, **"They have to try and cater to everyone all at once, which is almost mission impossible, but they still try anyway.**

So when I judge a Louis Vuitton show, I'm not judging it based on innovation. I'm judging it based on, okay, is this interesing? Is this going to work for the market?"

Social media hasn't been all good for fashion, though. Information moves at a speed never before seen in history. Where trends used to linger for a few years, some are now here and gone within the span of a month. **"Things just move a bit too fast. it's very hard to have a movement when things are accelerated so quickly with social media."** The world of fashion and design seems disconnected, bits and pieces floating around without any sort of larger framework to allow them to solidify into something more stable.

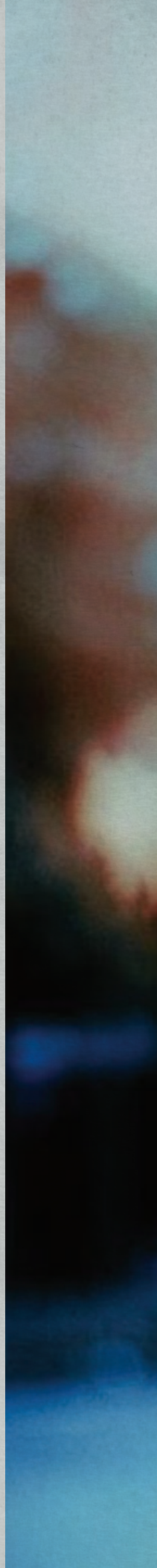
The effects, positive and negative, aren't something you can ignore, nor should you. This world of fast paced information and algorithms is the same one that allows someone like Ayo to reach so many people across the world. When I asked about advice for young creatives, he recommended taking advantage of the social ecosystem we live in. **"Everyone is literally a message away. It's insane. Like, I can message anyone anywhere in the world and make something happen through Instagram. It's so insane to me how that's true. And I think sometimes we take that for granted."**
Fashion is less insular and more accessible than it has ever been. Designers and creators can blow up without having the right industry connections or ever being featured in a magazine. Of course, all the traditional routes do still help, but there are many ways to go about it now. Anyone you dream of working with is at your fingertips, somewhere on the internet, and they're probably friendlier than you might assume.

"I think when I first got into fashion, I was really scared of like, 'oh my God, this person's so big in the industry. I don't want to message them' or whatever. But I think some of them are actually interested in supporting emerging talent, especially because, I don't know if it's like people's egos, but everyone wants to be the person that says 'I helped them get to where they got to.'" He says, **"I didn't realize that until a lot later."**

Fashion in general has a reputation for housing people who are judgy and standoffish. Fashion journalism in particular has a certain reputation from movies like the Devil Wears Prada, but in reality it's nothing like what you see on TV. **"This whole idea that Anna Wintour is horrible to work with, which she is, that's not a direct reflection of the industry at large,"** he says, **"Most people are actually just down to earth and really nice. Most people in the industry, it's just that maybe the most famous people, the people that have the biggest voices are the ones that are like, really toxic."**

The popular impression of the fashion industry is a glamorous vision of beautiful people making beautiful things, going to parties and living in ways most people only dream of. In reality, it's a lot more chaotic. **"You know, when you read these books, and they're describing Schiaperelli's work, and they're like, the sheen of the dress and the way that it flowed and the way that the models twirled. And you just think of, you're imagining some really glamorous thing,"** he said, **"And then when you work in the industry, it's actually people working unpaid overtime at lam."** So much is always on the brink of collapse, but despite it all, people manage to create beautiful garments and beautiful shows and keep up the ever present sheen of luxury and magic.

Further Reading & Recommendations:
YouTubers:
- Fashion Roadman
- Bliss Foster
- Haute Le mode
Magazines:
- The Fashion Archive
- New Currency
- Sister
- Luncheon
Archive PDF (website)
How Luxury Lost Its Luster (book)
Hanif Kureishi (writer)



EZRA Ketter Smith

by Eddie Elliot

Ezra Ketter Smith's clothes are hard to describe because they don't really look like anything else. At their core, they're basics; wardrobe staples like a grey hoodie or trousers. But look closer and the details are not so basic. Button closures where there should be seams, cinching in the neck of a tunic, straps hanging off pants and vests, making the garment look like it's falling apart in an orderly, grid-like way. There's a sort of comfort in the strange chaos, and it's not by accident.

"What I wanted to do was think about what emotions I wanted to bring about or have the wearer feel when they wear my clothes. And what I came up with is a sense of respite and peace and tranquility, because everything is just so screwed up and everyone has to go through stressful stuff on a day-to-day basis." Ezra described when I asked him about the process of creating his unique design language. **"I like to think about my clothes feeling like you're wearing a deep breath."**

Despite his often fantastical elements, Ezra's design aesthetic is fundamentally based in reality. It's about elevating basics, about taking wild designs he dreams up and simplifying them enough that they become wearable and elegant, but still retain the details that make them unique. A lot of his inspiration comes from brands like Craig Green and Jan Jan Van Essche. Like their work, Ezra's garments are unassuming statement pieces.

"I have almost zero interest in technical ability when it comes to clothes. So I don't feel the need to spend weeks patterning this crazy 35 piece pattern just to have certain lines that flow in a certain way. I just want to have a very straightforward pattern that has some flair." This is not only a design choice, but also a rational decision based on time. Ezra makes 100% of his garments by hand. EKS is not only an eponymous label, but also a fully one man operation. Ezra started the brand only a few years ago, while he was still in school. He works in healthcare full time and does all design, production, and marketing for the brand on the side.

It's a big job that has only gotten bigger with his current project: Piece A Week (PAW). For the past 5 months (as of March), he's been designing and sewing one new piece every week. "I'm pretty much spending a majority of my free time outside of work, just grinding the piece for that week. Because as you know, as someone who makes clothes, just making the piece is one thing, but having to design and pattern it and then cut and sew and then mess up twice and then have to redo the whole process and then have it done and then take content and take pictures and do editing and all this stuff. So it's a lot of demand for a one man operation."

PAW is in part a way to escape from the strict workflow of a traditional collection, and also for Ezra to build a resume of pieces that he can one day use to present to local boutiques and buyers. And maybe one day bring to manufacturers when the brand expands and he can offload some of the hardest work.

"I absolutely hate sewing. It's such a chore to have to sit down and spend so much mental and physical energy. It's not easy work if you've never done it," he says, "But the end product is always worth it, so I undertake the journey every time."

But for now, making the garments by hand fits in perfectly with the design aesthetic of the brand: comforting and humble. For the first two collections, the overarching theme was all about clothes for a nomad. Instead of a write up about the themes of the collections, Ezra wrote two chapters of a short story. It describes someone called the Wanderer. The two chapters don't have a solid storyline. Like the clothes themselves, they describe only a feeling you're meant to have, the feeling this man has as he washes up on a sunny beach in a weathered boat, and then wanders through a town in a cold valley. One day in the future, EKS will be able to have fully immersive runway shows that allow you to feel this feeling first hand. But there's a lot of work left to do before he reaches the goal.

Ezra's goals right now are for interesting people to wear his clothes, and to cultivate a strong supportive base. Ezra believes his clothes speak for themselves. With an online brand, the pressure is always on to stay on top of the algorithm. But good things come to those who wait. "Even if it doesn't feel like it now, just stay true to your work and your craft and in time, everything will fall in place."

The Lucky Flea

Photography By Bryant Williams

Located in the historic South Wedge neighborhood, the Lucky Flea is a year-round flea market that exudes eclectic charm. As you meander through the market, you'll find yourself surrounded by an assortment of vendors - from local artisans to antique curators, every corner is brimming with unique finds. Adding to the charm is the seasonal outdoor setting, allowing visitors to soak up the sunshine while browsing through the diverse offerings.

Another Rochester favorite is Aaron's Alley, a beloved hub for unique bohemian treasures and finds. Boasting a diverse array of goods ranging from vintage clothing to quirky home decor and handmade crafts, this mom-and-pop hippie shop has it all. With a charming atmosphere, each visit promises new discoveries and an opportunity to uncover hidden gems.

Aaron's Alley

Best Places to Shop in Rochester

Article By Sydney Wilson and Gabrielle Pantel
Designed By Trinity Steinhilber

Photography by Violette Martin

With two locations, one in the heart of Rochester and another in the nearby village of Brockport, Eclipse Boutique reigns as the largest goth shop in western New York. The store specializes in gothic-style clothing and accessories, but also offers an array of locally crafted soaps, candles, jewelry, and other unique artisanal treasures. Its curated selection and delightfully spooky atmosphere makes Eclipse a one-of-a-kind shopping experience.

LIFE STYLE FASHION
SNAPSHOTS OF DIFFERENT OUTFITS FOR DIFFERENT ACTIVITIES!!!

WAR LOVERS
THICK
THE SHUCKS

EXIT

The GRID is EVERYTHING

Beyond Fashion 2023

THE GRID IS EVERYTHING, the theme of the Vignelli Center for Design BEYOND FASHION 2023, called for creative designers of many disciplines to create wearable art and functional fashion pieces. These were constructed to be worn and modeled on a runway during the annual fashion show event at the end of the fall semester. Highlighting and referencing the work of renowned designers Lella and Massimo Vignelli, participants created unique designs using a wide range of materials that emphasized the importance and beauty of the grid. Within design, particularly throughout both Vignelli's careers, the grid continues to be an important tool for maintaining structure. A grid creates pleasing and balanced designs across all disciplines.

In addition to the theme revolving around the grid structure, the number twenty-three was a focal point of design. It is Massimo Vignelli's favorite number—the number forms "2" and "3" interact with smooth, clean curves but also create tension—which aligned perfectly with the year 2023. Some designers overtly incorporated these digits into their designs, whereas others referenced the quanity of twenty-three. The fashion show utilized both elements of the theme throughout the designs, stage, and runway. A group of New Media Design students at RIT created captivating motion graphics displaying the names of each designer upon each collection's procession. Photography and Visual Media students were responsible for capturing both the stunning runway looks as well as the purely candid behind-the-scenes moments.

Beyond Fashion 2023 included Fabrick's second collection. A team of eighteen designers and models, some members being their very own model, created an aesthetically diverse yet cohesive collection of twelve looks. Some looks were created in collaboration with other Fabrick members, and some were made as solo efforts. Designers used sewing machines, embroidery hoops, laser cutters, knitting needles, 3D modeling software, fabric paint, and even LED lighting strips to create their looks.

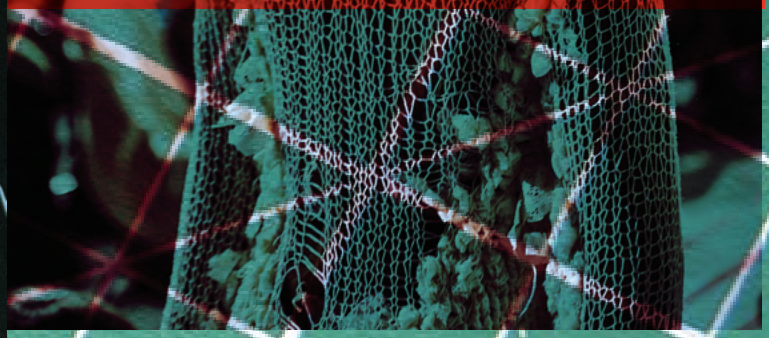
Meetings were held weekly to check in with designers and offer any sewing or construction assistance, as each design required a unique approach to construct and create. Fabrick's team proudly displayed the collection on the runway, and some were displayed in the RIT University Gallery after the fashion show.

The Fabrick Collection

Photography by Andrew Wies

2023 Fabrick Team Participants

Photography by Sam Su



Sean Lyons
Eddie Elliott

23
The Grid

Photography by Sam Su, Quinn Freidenburg, Tristan DeBrauwere, Georgia Pressley, Andrew Wies, Jack Connolly, Tara Bryan, and Alley Babcock

FABRICK

2023-2024 YEARBOOK

Thanks for such a FUN year!!!

STUDIO PHOTOSHOOT-
NIGHT!

styling
competition
so fun!!!

NERD
ALERT...

PAINTING!!

magazine planning!!
IDEAS!!!

STUDIO
Photoshoot
SO CUTE!

FIT PIC
FRENZ

SPRING
PHOTOSHOOT
2024

So cool

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With much love <3

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